

# The Woman's Page of The Times-Dispatch

## The First Woman to Receive The Order of Merit

It is a matter of interest to other women to know that Florence Nightingale, of Lea Hurst, England, heroine of the Crimean War Nursing Service, was the first woman to receive the Order of Merit, a distinction which had previously been reserved exclusively for men. She was also given the freedom of the city of London in 1908, and was a lady of grace of the Order of St. John of Jerusalem.

Florence Nightingale early began her career by nursing the sick poor of the parish in which she lived. Her thoughts were turned to relieving pain by her saving from death and restoring to health the dog of her father's shepherd, that had his leg broken and was about to be put to death.

This happened when Miss Nightingale was a small girl. When she grew to young womanhood, the nursing instinct was so strong in her that she entered the Society of Sisters of Mercy, a Protestant institution on the Rhine, for training deaconesses or nursing sisters. Here she took her degree, and when she returned to London, devoted time and money to the "Governments" Sanatorium in Harley Street. Answering a request from the English Secretary of War in October of 1854, Miss Nightingale left with thirty-eight nurses under her command, to take charge of the military hospitals in the Crimea.

The day after she got to her post the wounded from Balaklava were brought in. Then 600 from Inkerman and so on, until her hospitals were crowded.

This pioneer in the line of skilled nursing did more than organize. She would traverse at night, with her lamp in her hand, four miles of crowded hospital wards, and Longfellow's lines are no poetic fiction, for many a dying man turned to kiss her shadow as it fell.

### Hindrances to Success.

She watched the clock.  
She was always grumbling.  
She was always behindhand.  
She asked too many questions.  
Her stock excuse was "I forgot."  
She wasn't ready for the next step.  
She did not put her heart into her work.

She learned nothing from her blunders.

She ruined her ability by half doing things.

She never dared to act on her own judgment.

She did not think it worth while to learn how.

She thought the best part of her salary was in her pay envelope.—Success.

### Her Lost Opportunities.

There is a splendid moral taught in an Indian legend which tells of a good spirit who, wishing to benefit a young princess, led her into a ripe and golden cornfield.

"See these ears of corn, my daughter; if thou wilt pluck them diligently, they will turn to precious jewels. The richer the ear of corn, the brighter the jewel. But thou mayest only once pass through this cornfield, and canst not return the same way."

The maiden gladly accepted the offer. As she went on, many ripe and full ears of corn she found in her path, but she did not pluck them, always hoping to find better ones farther on.

But presently the stems grew thinner, the ears poorer, with scarcely any grains of wheat on them; farther off they were blighted, and she did not think them worth the picking. sorrowfully she stood at the end of the field, for she could not go back the same way, regretting the loss of the golden ears she had overlooked and lost.

### Learned in Suffering.

It is said of Charlotte Elliott, the author of the "Invalid's Hymn Book," that though she lived to be eighty-two, she never knew a well day. The hymns she wrote, including "Just as I am, without one plea," were the outpouring of a heart that knew what it was to suffer. Like many other bards, she "learned in suffering what she taught in song."

### Queen Philippa's Prayer.

In 1347, King Edward III. of England besieged Calais, and the French King, reluctant to give up the city, vainly came to its succor. The people on account of the long siege were nearly out of provisions and King Edward sternly refused conditions of peace.

He said: "Let six of the chief citizens of the town come to me with halberds around their necks, their heads and feet bare, and the keys of the town and castle in their hands, with these I will deal as I please."

When they knelt before him, they implored him to spare their lives. King Edward refused and ordered instant death. His chief counselors and the governor interceded for them in vain. Nothing could change his purpose until his royal spouse, Queen Philippa, knelt at his feet and said: "I pray you, sire, for the love that you bear me, to have mercy on these men."

Then the King relented, saying: "I cannot refuse you the thing for which you ask in this way. I give you, therefore, these men, to do with them as you please."

### The Orphan's Friend.

The first woman to be honored in this country by having a marble statue erected to her memory, says James T. White in Character Lessons was Margaret Gaffney, of New Orleans, known everywhere as "The Orphan's Friend."

She was herself an orphan, left to the care of Welsh people who were very poor. She lost her husband and charity being the very spring of her being, she entered the Paydors Orphan Asylum for which she solicited stores, wheeling them herself in a wheelbarrow.

She built another orphan asylum and started a dairy to help support it. Later she established a bakery.

New Orleans owes much to Margaret Gaffney who established three of the largest houses for children within its limits.

When the Fourth Louisiana Regiment was taken captive to New Orleans, Margaret went to the port with a loaf of bread, and when ordered to halt, she replied: "What for?"

When she changed, she jumped out of the wagon, forthly set the sentinel out of her path and, amid the cheers of the men, entered the port with her baskets of bread.

Whenever the Mississippi overflowed, her boat, load with wheat, went daily to the submerged districts. This poor woman, when she died, was followed to her grave by the entire municipal government, merchants, professional men and the children of eleven orphan asylums, who stood with uncovered heads as Margaret's body was borne to its last resting place.



SMART CASINO FROCKS FOR SUMMER FABRICS.

L'ART de la Mode.

## Bride's and Bridesmaid's Flowers

The florists' windows and interiors are centres of attraction at this season reflecting the tastes and preferences of the moment in flowers for the spring bride and her attendants.

The season for white violets is over, more's the pity. But many brides of to-day are turning their thoughts toward gardenias, which are now in full bloom. Gardenias are not plant or supply. They are simply dignified and unbending when it comes to arrangement. But they are lovely in conventional bouquets, and that is the way they are carried.

White clematis is the choice of not a few brides, and with many the fragrant white sweet peas are favorite bridal flowers. Lilies-of-the-valley are always in good taste and lend themselves to all ingenious fancies of a floral artist. Bride roses symbolize sentiment but, like gardenias, are most effective when conventionally put together.

A charming survival is the hiding in the bride's bouquet of the ring, the sixpence, the humble and darling need. In this case the bouquet is arranged in sections and the difficult symbols are concealed, one in each section. The fastening is so managed that, when the bride leaves to go up stairs and put on her traveling gown, she may pause on the stairs and by pulling a cord, scatter the sections among her expectant maids, standing in the hall below.

Easter lilies tied with green yellow and white gauze, the Easter colors, are popular bridesmaids' flowers just now. The lilies are long-stemmed and are carried as arm bouquets. Dandelions and lilies intermingled make charming bouquets for matrons of honor. Killarney and La France roses for maids frequently heighten the effect of a ravishing pink gown or a pink and white color scheme in which girlish brides take great pleasure.

White lilies are lovely for church or drawing-room wedding decorations, and are genuine spring flowers as to their green and white, the foliage of the lilies being luxuriant and furnishing just the right background for the plucky white blossoms. Sprays of Hawthorne blossoms and long, drooping branches of bridal wreath against a massing of palms or from the midst of feathery fern fronds are employed by florists in beautifying bridal environments and altars.

## Chiffon Renews Its Lease of Life--Mouseline de Soie a Perennial Favorite

Recent developments have renewed the lease of life of chiffon, which forms the basis motif in so many of the evening gowns intended for late spring and early summer wear. Co-ordinate in favor with chiffon is mouseline de soie. Both are seen in tunic overdresses draping narrow skirts, big insets of boss embroidery forming novel features for the lower edges of tunics or overdresses. Lovely dinner gowns of chiffon and soft brocade have underdresses of soft white satin and tunics falling to within three inches of the lower hem, and embroidered with ears of wheat in gold.

Above may be an overdress, with a panel space in front. The short waist line and sleeve may be prettily finished with a silver cord, and the décolletage has a chemisette of white chiffon, showing the edge of the silk underdress, embroidered in silver.

**Fancy Transparent Sleeves.** Smart designers have a penchant this spring for sending out dresses with fancy sleeves that are often transparent. Then the material is close weaved the sleeves are close. Frocks quite décolleté, for matrons, are sleeveless, with inch-wide bretelles to hold the waist in position. Such gowns are constructed of specially rich materials, crystal and silver band trimming, rosettes of silver lace and silver tissue girdles being used as accessories.

**In Pink and Blue.** Pink chiffon gowns display novel combinations of blue and white, having skirt hems of blue chiffon and borders of white daisies, with crystal head centres around the skirts and sleeves. Folded blue satin belts have long ends, fringed with gold tassels, and gold cord outlining the neck and sleeves.

**Newest and Daintiest Materials.** Women who are planning with regard to their summer wardrobes should remember that many of the newest and daintiest summer materials are striped. A gray and white striped tissue would be charmingly effective with the guimpe and entredeux of all-over lace, and a flower-bordered fabric, showing roses on a white ground, used as trimming.

**A Touch of Dark Satin.** To introduce a touch of dark satin in the rever collar, at the hem of the skirt, as bands on short kimono sleeves, or as a glide on a lingerie gown, is one of the newest ideas for the summer season. Madeira embroidery and embroidered Swiss are materials that lend themselves beautifully to such designing.

**Bordered Foulards.** Many of the handsomest foulard patterns have double borders, which, used as trimming, have the same effect as two bands. The borders appear on the skirt and around the sleeves, a single border forming the belt. The polka-dot is conspicuous in borders, and, against a plain foulard background, can be used to great advantage.

**High Waist Lines.** So decided a revival is there in favor of high waist lines that even white wash skirts are attached to a stiff white belt, made as high as is becoming. The simple rule generally places this about two inches higher than the natural line.

**Square Cut in Contrasts.** Coats vary according to the preference and the figure of the wearer, being short or long, double-breasted, showing a specially square cut, somewhat rounded and cut away, with a single row of buttons. For warm weather two inches in diameter.

**Three-Piece Suits.** Three-piece tailor costumes, in simple material, answer an excellent utilitarian purpose and are exceedingly preferred. If the suit is of dark silk, bands of the same material are sufficient trimming. In morning suits, straight and narrow skirts, with an inverted plait in the back, obtain.

**Semi-Severe Suits.** Black taffeta and black satin are used for semi-severe suits, and a feature of these silk costumes is found in the bright-tinted separate taffeta jackets which are coming in in great numbers. Taffeta suits of the dressy order are more or less elaborately braided and have yokes and collars of lace.

**The Newest Tussor Gowns.** Tussor is used for medium weight gowns in a summer outfit, but tussor demands trimming. Silk soutache is employed on many tussor suits, and wider silk braids are also in favor. A touch of black appears on nearly all of silk must, of course, be detachable.

**Skirt Form and Neck Finish.** No hard and fast rules obtain as to skirt form and neck finish, each woman being allowed the freest latitude of choice in these matters. Coat skirts may curve upward in the back, downward to the right side, be shorter in the back than the front, or form practically a round garment. Jackets are shorter than usual, and summer linen models show even the bolero or Eton jacket, with an odd, round tail at the back.

**A Fad of the Season.** It is a fad of the season to have the petticoat for a street suit and the lining of the coat to match in color. Colored linings are preferred to white, a pale shade of apricot satin being much in demand. Softest satin is the material of which petticoats are now made, and for fear the joining should cause a wrinkle, yokes are in disfavor, the top of the skirt being shaped and fitted perfectly flat.

## What The Spring Bride Wears

White satin, lustrous and heavy, is the traditional material for bride's gowns, though the girls to wear them are apt to express their individual preferences and opinions, and to be somewhat guided by hints from the various modistes and importers.

So, for young girls who do not incline to the old-time favorite of their grandmothers' day falling in shabby breadths and standing by its own weight, there are lovely lace robes, the "dernier cri" from Paris, filmy chiffons, graceful and clinging; adaptable and supple crepe de chine and crepe metours, and supreme triumph of the manufacturer's art, gorgeous, shimmering brocades.

There are many different kinds of satin for the orthodox bride to choose from. A season's novelty is double-faced white satin, close in texture and notably clinging, because of its satin back. Another new material is known as satin. Feltre or wood-back satin, which is much liked for long coats and tailor suits. In white this material is beautiful, but it does not drape so well as the lighter grades of satin. It is therefore more suitable for a costume built on simple and severe lines, and in tailored effects.

The new satin princess is a desirable fabric with a superb lustre and finish. Brides-to-be visiting stores here find themselves embarrassed in making a choice, for the variety of materials and materials offered. Among these must be reckoned the satin sublime, a desirable fabric in the plain weaves.

Satin charmuse is most appropriate for the girl desiring a less shimmering fabric than the plain satin, and among the thin, soft weaves of charmeuse is the Olga, which has a tiny faille-like rib. Feet-back faille is more pliant than feet-back satin, but lacks the brilliant sheen of that fabric. Broche satins are costly, and are generally used as combinations rather than for an entire wedding gown. Metal brocades, showing silver or gold threads worked in a brocade pattern, are superb, the gold being more favored than the silver.

Among the transparent fabrics are the satin-striped chiffons or crepe broche with motifs of embroidery in various small designs. For a bride's general trousseau frocks she again has a great variety in material and design, foulard and woven silks, novelty voiles and marquisettes in exquisite colors, striped and figured satins, satins which show another color on the reverse side or two-toned striped effects specially suited for long, unlined separate coats.

## The British Museum Doll and Its Pathetic History

Among the many good stories found in Youth's Companion, one of the best, has been given a place in a Cyclopaedia of Illustrations recently published by Funk and Wagnalls. The person telling the story is of the opinion that the delight which a child sometimes experiences in getting hold of a doll that belonged to her mother when she was a little girl—a quaint china-headed and china-haired little creature, with low neck, short sleeves and a very full ruffled skirt—is a tame thing when compared with the feelings that any girl must experience over a doll now in the British Museum. This doll is almost three thousand years old.

When some archeologists were exploring an ancient Egyptian royal tomb, they came upon a sarcophagus containing the mummy of a little princess seven years old. She was dressed and interred in a manner befitting her rank, and in her arms was found a little wooden doll.

The inscription gave the name, rank and age of the little girl and the date of her death, but it said nothing about the quaint little wooden Egyptian doll. This, however, told its own story. It was so tightly clasped in the arms of the mummy that it was evident the child had died with her beloved doll in her arms.

The simple pathos of this story has touched many hearts after thousands of years. The doll occupies a place in a glass case in the British Museum and the arms of the little princess which enfolded this beloved companion of her childhood are now empty.

**All God's Flowers.** A charming allegory declares that the flowers got into a debate one morning as to which of them was the flower of God.

The rose said: "I am the flower of God, for I am the fairest and the most perfect in beauty and variety of form and delicacy and fragrance of all the flowers. And the crocus answered: "No, you are not the flower of God. Why, I was blooming long before you bloomed. I am the primitive flower. I am the first one."

The lily-of-the-valley murmured modestly: "I am small, but I am white. Perhaps I am the flower of God." And the trailing arbutus exclaimed: "Before any of you came forth I was blooming under the leaves and under the snow."

Then all the flowers cried out: "No, you are no flower at all, you are a come-outer."

But God's wind blew over the garden and brought this quieting message: "Do you not know that every flower that answers God's spring call, and comes out of the cold, dark earth, and catches the sunlight flings it back to humanity in sweet perfume, do you not know that they are all God's flowers?"

**A Little Child's Choice.** It is to David Starr Jordan that the world is indebted for the idea that in the old days a father built a home for his family.

It was complete in every part, but the altar around which they gathered in prayer was not yet set in place.

The mother wished it in the kitchen; there she was perplexed with her many cares. The father wished it in his study; God seemed nearer to him among his books. The son wished it in the room where guests were received, that strangers entering in might see they worshiped God.

At last they agreed to leave the matter to the youngest, who was a little child.

Now the altar was a shaft of polished wood, very fragrant, and the child, who loved most of all to sit before the great fire and see beautiful forms in the flames, said: "See, the fire-log is gone; put the altar there."

So, because one would not yield to the other, they obeyed, and the altar was consumed, while its sweet odors filled the whole house—the kitchen, the study, and the guest hall—and the child saw beautiful forms in the flames.

### AS THE WORLD SEES.

She was a woman, worn and thin.  
Whom the world condemned for a single sin:  
They cast her out of the King's highway.  
And assailed her by as they went to pray.

It was a man, and more to blame,  
But the world spared him a breath of shame;  
Beneath his feet he saw her lie,  
But he raised his head and passed her by.

They were the people who went to pray  
At the temple of God on the holy day.  
They scorned the woman, forgave the man.  
It was ever thus since the world began.

Time passed on, and the woman died,  
On the cross of shame she was crucified;  
But the world was stern and would not yield,  
And they buried her in the potter's field.

The man died, too, and they buried him  
In a corner of cloth with a silver rim;  
And said, as they turned from his grave away:  
"We've buried an honest man to-day."

Two mortals knocked at heaven's gate  
And stood face to face to inquire their fate.  
He carried a passport with earthly sign,  
And she a pardon from love divine.

O, we who judge 'twixt virtue and vice  
Which think ye entered paradise?  
Not he whom the world had said would win  
For the woman alone was ushered in.

—Selected.

**A Child's Service.** Charles Wagner in "The Gospel of Life" says: A child knows when it receives a service from any one that it should say thank you. But, often, when a child renders us a service, we forget to thank it. After having waited in vain for the little words which should be pronounced, it then says: "Thank you," and goes its way. The child has a feeling that something ought to happen, then he takes charge of the matter himself.